

The Many Hats of a Music Educator

An Honors Thesis (HONR 499)

By

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The Many Hats of a Music Educator

Abstract:

Since the beginning of time, the beauty and richness of music have mesmerized the hearts of human beings. The nature of music allows people to express their deepest thoughts and desires because music gives them a sense of personal, cultural, or even spiritual identity. When melodies form an intimate bond with rhythms and lyrics, people's hearts and souls are impacted in a profound way, as music has a way of connecting people to the world. Since music is such an integral part of our society, the need and the desire to keep music alive in our world can only continue if music is consistently and effectively passed down from generation to generation. Further, music needs to be taught in order for it be analyzed, performed, created, and fully appreciated for students and others to truly understand its intricacies. Educators in the field of music need to be knowledgeable and well-rounded in multiple areas to help their students become more literate and better musicians than their previous generation. My goal for this project was to put together an Honors Recital entitled *The Many Hats of a Music Educator*, which I hoped would uniquely inform others about the multiple tools that I have learned here at Ball State University in our Music Education Department and which I feel have enabled me to become a better music educator. During the performance, I played classical piano, sang opera and jazz, performed a few of my own compositions, and conducted a choir in order to showcase the multiple areas in which music educators need to be proficient so that they can help students progress and develop into the most knowledgeable and successful musicians they can be. Completion of this thesis involved the following building blocks: carefully constructing a program which demonstrated a repertoire reflective of my thesis; researching and compiling the program notes so as to convey to the audience the purpose, translation, and historical relevance of the pieces chosen; dedicating hours upon hours of personal rehearsal time, in addition to group rehearsal time, so as to be fully prepared; and most important, striving to provide a visual testimony to both fellow students and the immersed audience participants attending this recital to appreciate the incredible training and mentoring that I received during my Ball State music tenure. It was my aim for everyone who was part of this event to experience a residual epiphany in regards to the importance of music education in our society, and maybe even ignite a fire within their own hearts to continue to produce music for their small piece of the world.

Acknowledgements:

I would like to thank my advisor for this project, Dr. Kathleen M. Maurer, for all of her help with this recital. Throughout the course of the project, she helped me find pieces to incorporate into the program and finalized all of my programs and program notes. She was an amazing mentor and guide through this process as she helped me organize all of the rehearsal and performance times in order for the performance to take place. She also was an amazing vocal coach who helped me grow as a vocalist and a person as well. She is absolutely one of the best teachers I have ever had, and I could not have presented this recital without her.

I would also like to thank my music theory teachers, Dr. Eleanor Trawick and Dr. James Rhinehart, as they both helped me to be awestruck with the discipline of analyzing music and inspired me to look deeper into the chordal structure of pieces. This deeply encouraged me to write more music and to look at music from an entirely new perspective. I would also like to

thank Dr. Kerry Glann for all of his help with my arrangement of "How Can I Keep From Singing?" His insight was very helpful and inspired me to write some later arrangements for all ages.

I would like to extend my deepest gratitude to Dr. Andrew Crow for his help in teaching me how to conduct an ensemble. This helped with my preparation for conducting a choral piece during my recital. I would also like to thank my piano teacher, Dr. Rebecca Sorley from the University of Indianapolis. I am indebted to her for being my private piano instructor for eight years of my life, for all of her help in organizing this program, and for all of her assistance in preparing my piano pieces for the recital. She has been a joy to work with and an incredible piano teacher. I want to thank her for always inspiring me and for filling my high school and college years with music.

Special thanks goes to Dr. Don P. Ester and Dr. Kimberly Inks for encouraging me to stay in the Ball State Music Education program, and for filling my heart with the deepest joy and love for this major and for the students with whom I work. Their vision for music education has transformed Ball State University. Their ideas and dedication to their profession have blossomed into a flourishing program for me and so many other college students. I now feel inspired to reach out to young people and teach them how to become literate musicians on their own. My college experience would not have been the same without them.

I would like to thank my church worship band for participating in this event. They put a tremendous amount of time, effort, and love into this process. I would also like to thank my music directors and mentors at Saint Francis of Assisi Parish here in Muncie for allowing me the opportunity to grow as an educator and a musician by granting me an internship through the liturgical music program during my four years at Ball State University. I could never thank the parish enough for the opportunity to work and make music with them.

I would also like to thank my parents and wonderful family for all of their support in encouraging me to study music at this university. They encouraged me to become the best musician and person I can be, which allowed my heart to overflow with joy and love for the world. My family is my rock in every situation, and they helped me get through all of the struggles and joys of college life.

Finally, I would like to thank Dr. James Emert and the entire faculty and staff of the Honors College for their help and support in earning an Honors degree at Ball State University. They have truly made this experience one I will never forget.

Author's Statement:

Music education majors are required to take a variety of music courses at the university, including sight-singing, ear-training, conducting, diction, music history, music theory, and music education (100, 150, 3501, 351, 353, 356, and 376). We are also required to take core curriculum classes such as English, math, science, and oral communication courses. Additional courses include voice lessons, piano lessons, and participating in a choir during each of our four years so as to complete our undergraduate degree. Since we will be licensed to teach grades K-12, we have to take education courses as well, such as: educational psychology, multicultural education, fundamentals of education, and preparation courses for our student teaching experiences. Our course load covers a wide variety of classes, and I wanted my recital to focus upon everything that was stressed and taught during our time at Ball State University as a celebration of our music program. My preparation and hard work in each course helped during every aspect of the recital-planning process. I primarily used the skills and tools I learned in my piano and voice lessons throughout the recital. However, I used tools from other courses as well: I used my knowledge from my music history courses to find the information needed for my program notes, I used skills gained from my oral communication courses while I was speaking in-between each piece for the recital, and my diction course helped with every piece I sang, especially my foreign language pieces. In addition, I used the tools I learned in my music education courses in order to teach my choral arrangement of "How Can I Keep From Singing?" to my ensemble, as well as the conducting skills I learned in my conducting class to conduct the ensemble at the end of the recital.

Throughout my time at Ball State University, my instructors encouraged us to not only be well-rounded students, but to also be well-rounded musicians. The entire premise of the recital was to inform others of the challenges of being a music education major and to celebrate all that we learn in our music education program. I wanted to take the audience behind the scenes and take them into the life of a music education major to understand the need for music education in our schools. I provided a program for the audience that included a wide variety of events to emphasize the various categories we work in as music education majors.

I started my recital with a classical piano piece to stress that music educators need to be skilled pianists. Many music programs cannot afford accompanists, and music teachers need to be able to play the piano for their ensembles. Music educators may also use the piano to play notes for their ensembles during rehearsals, so they need to be very familiar with the piano instrument in order to help their ensembles reach their full potential.

The next section of my program contained two classical vocal pieces. The first one was Wolfgang Amadeus Mozart's "Non so più" from the opera, *Le Nozze di Figaro* (The Marriage of Figaro), and the second one was an art song titled "Niemand hat's geseh'n" by Johann K. G. Loewe. My reasoning for placing these into the program was to highlight the fact that our voices are classically trained by voice faculty during our time at Ball State University. Taking these lessons is a very important component grounded into the completion of our undergraduate degree. These skills will ultimately be passed down to our future students once it is our responsibility to teach our students the fundamentals of the voice in the classroom. Learning classical singing is like learning ballet for a dancer. Our voices as music educators must be classically-trained in order for us to understand our vocal mechanism. Singing in different

languages broadens our perspective about the languages of other cultures, and this enhances our knowledge about music around the world. Singing in other languages also deepens our understanding about different vowel and consonant sounds spoken in other cultures, and analyzing the diction of different repertoires helps us to master these languages with new-found techniques. In our diction courses at Ball State University, we learned how to properly speak in the languages of French, German, Italian, and English with the International Phonetic Alphabet (IPA). The techniques learned from IPA helped us to learn the correct way of speaking the vowels and consonants of each of these languages. If we as performers and educators continue to practice these strategies of proper vocal technique and diction, we will be able to better educate our students and aid in the process of creating more educated musicians. The use of proper technique and diction also improves the sound and resonance of the choir as a whole.

Since singers perform pieces written in a wide variety of styles, I wanted to incorporate jazz pieces in both piano and voice in my recital. As music educators, we will not only study classical literature in our choral classrooms, but we will also work on pieces from multiple centuries as well. Learning to sing in a variety of styles helps our students to become well-rounded musicians. I played the piece “Billie’s Song” by Valerie Capers because it included a variety of chords written in a jazzy style. The piece was short and included a basic chordal structure. I included this piece in the program because it challenged me to practice the art of improvisation. As a music educator and accompanist, I am frequently handed pieces of music with only a little amount of material on the page. We as music educators need to be able to accompany our students and improvise accompaniment to give more contrast and musical interest to our pieces, and also enhance the students’ projection and delivery. As a teacher, I must do my best to enhance the skill of improvisation and encourage my students to do the same. I wanted to incorporate the piece “Claire de Lune” by Claude Debussy because the piece demands to be played with copious amounts of musical expression. As musicians, we need to do more than just play or sing the notes on the page. It is important that we know how to pour out our hearts into the music, so that music may not only be heard, but be simultaneously received as an emotional touchpoint. I chose to become a music major because music speaks strongly to my heart and soul. I want to give my students this experience as well and help them fall in love with the pieces they perform to connect with the music in a deeper way.

The next portion of my program included two George Gershwin vocal pieces: “They Can’t Take That Away From Me,” and “Summertime” from *Porgy and Bess*. Before I came to Ball State University, I had been studying vocal jazz throughout my time in high school. I loved singing in this style, and I was terrified to learn opera. I was very much out of my comfort zone in learning another form of singing, but I truly did learn to fall in love with classical music when I started my studies at Ball State University. I originally auditioned for the School of Music as a vocal performance major, where I studied opera and classical music on a daily basis. However, I later changed my major to music education because I was very passionate about teaching music to others. Even though I changed my major, I continued to study singing classical vocal music as I studied with Dr. Maurer. Later, I wanted to audition for Ball State’s *Talent Search* during Homecoming week of my sophomore year. I was very apprehensive to show Dr. Maurer my vocal jazz pieces during this time because we had been studying music as a classical art form for over a year. However, I needed assistance on these vocal jazz pieces, as my voice had changed dramatically since high school. It was a struggle to sing in the same style that I was formerly

used to, now that I was becoming more classically trained. How was I going to sing in a jazz style with my new “opera” voice? I approached Dr. Maurer with “Summertime,” and I was amazed by all of her help. She helped me to use these new strategies with my previous vocal jazz style. I realized that I could still sing jazz with a high-quality vocal production if I used proper singing techniques. This goes back to the analogy that dancers need to learn ballet as an important foundational platform. If they are skilled in dancing ballet, they can then apply these techniques to jazz, tap dance, hip hop, and more. Dr. Maurer helped me to sing in an entirely new way. I cannot wait to teach my students these new skills that I have learned from Dr. Maurer in order to make them well-rounded musicians as well.

After the vocal jazz pieces, I performed two opera arias in the recital: “L’amour est un oiseau rebelle” from the opera *Carmen* by Georges Bizet, and “When I Am Laid In Earth” by Henry Purcell from *Dido and Aeneas*. These two well-known arias were incorporated in the program because we are trained to act out our vocal pieces in our voice lessons during our time of study. We also study opera in our music history courses. Music educators are often performers on the side, and they must learn how to portray the story of the songs they are singing before an audience. Most likely, music educators will also play a significant role in theatre productions in the schools where they teach. The more that we practice and learn about acting, the more we can help our students on the stage as well. As singers, our students need to not only focus on singing the notes on the page, but they also need to be expressive in their singing. The more that we practice these expressive techniques and truly dive into the text of our pieces, the more we can teach our students to do onstage during their performances.

I had the opportunity to share some of my personal compositions in my senior recital. Many music educators write their own music and pursue their own musical careers outside of the classroom. In order to avoid burnout, music educators are strongly encouraged to continue writing and performing music on their own. This allows them to keep their love of music alive in their hearts, and to not forget why they decided to teach music in the first place. I have been writing music ever since I was a child, and I started composing Christian music when I was thirteen. I wrote a song called “Be My Lord” as I was lying in my bed, struggling to hear the voice of God. I wanted to express my conversation that I had with God in the lyrics of the song. Faith is incredibly important to me, and I wanted to share this song with my audience as I hope to pursue a career in Christian music someday, as a side career to being a music educator. After I performed this song, we sang the song “You Are My King” with the liturgy worship team from my church, St. Francis of Assisi. In my free time here on campus, I provide music for adoration on Thursday evenings with this group of musicians, and we also provide music for the Sunday liturgies. Many music educators are also very involved in their churches, and many of them are the music directors of their churches as well. I felt that it was very important that I share this with the audience because many music educators provide music for their communities outside of the classroom, such as providing music for nursing homes, civic theatres, community choirs, hospitals, and churches. These are very rewarding experiences, and it is very important that music educators be involved in their communities as well in order to give their talents back to the world.

It was extremely gratifying to perform my arrangement of *Ave Maria* in the recital. My sister and I are frequently asked to sing at funerals and weddings, and one of the most common pieces that we are asked to perform is Franz Schubert’s *Ave Maria*. I absolutely love this piece,

but after we performed the same piece at almost every event, I wanted to add differentiation to it. To add more musical intrigue and contrast to the arrangement of the piece, I decided to write a two-part arrangement to perform with my sister, using my training achieved from my coursework in music theory. I added musical color to the piece with intervals of thirds and sixths. We were later asked to perform this piece with my cousin David, a tenor, for another wedding. I decided to write a three-part arrangement of this piece for soprano, alto, and tenor. We performed this arrangement with harp at the wedding, and it was an exhilarating experience to re-write this piece for different voices. A few months later, I decided to write another arrangement for the voices of Soprano I, Soprano II, and Alto I. I performed this arrangement with Valerie Weingart and Kimberly Martin on my recital with cello and piano. As a music educator, we need to compose and arrange pieces for our ensembles because much of the music that we purchase and choose to work on may not be suitable for the ensembles that we have in mind or at hand. We will have to rearrange these pieces in order to fully help our students reach their fullest potential. I used the skills that I learned in my choral arranging class with Dr. Kerry Glann to rearrange this piece. I had to think about the ranges of my singers in order for it to showcase their voices. I hope to teach middle school after I graduate, and I am currently working as a choir student teacher at Center Grove Middle School Central in Greenwood, Indiana with Mr. Dan Andersen and Mr. Alex Brickens. Many of the students in middle school are going through vocal changes, and they are not always able to sing the notes that are in their scores. We constantly need to write new parts for our singers in order to help each student sing to the best of his or her ability. Music educators will definitely use arranging skills during their teaching careers, and I cannot wait to help out my future students from what I have learned in my courses at Ball State University.

The final piano piece that I performed on the recital was written by Jon Schmidt, a famous member of the group, *The Piano Guys*. I love this piece because it is very challenging to play in terms of technicality. I have to use all my body when I play this piece, as it demands for me to play not only with my hands but with my elbows on the keyboard as well. I wanted to incorporate this piece into the recital so as to demonstrate that musicians need to put all of their being into the music whenever they perform a piece.

Finally, I wanted to end my recital with my choral arrangement of "How Can I Keep From Singing?" I had to finish this arrangement as part of my final exam for my choral arranging class. I worked for many hours on this piece, and I chose to arrange this hymn because it was a meaningful piece to me throughout my college experience. I absolutely loved my experience as music major here, but as most college students encounter, there were struggles along the way. We sang this piece at my church one weekend of my sophomore year, and the lyrics struck my heart in a way that I cannot describe. The words "Through all the tumult and the strife, I hear that music ringing. It sounds an echo in my soul. How can I keep from singing?" truly had an impact on me. As music educators, it is very important for us to connect to the text and music of our pieces and encourage our students to do the same. This allows us to dive deeper into the text and deeper into our own personal experiences. These connections help us to bond with the music, the composer, the lyricist, and our choirs as well. I programmed this song as the last piece of my recital because this had become my personal anthem during my time in college. This piece took a lot of preparation in terms of arranging, but also in conducting due to all of the challenging vocal cues interspersed throughout the song. I had to practice conducting this piece for several weeks,

and I used the skills learned in my music education and conducting courses to prepare for the debut of this arrangement. I taught this song to a choir of about twenty of my closest friends, and I used the skills I learned in my music education courses to teach the entire song in two rehearsals. As music educators, we have to be thorough and efficient in our lesson plans. We also have to practice conducting the pieces and running through the logistics of performances with our ensembles with regard to rehearsal times, performance times, attire, and even entering and exiting the stage. Even though I used the tools I learned in my college courses to perform this recital, I was constantly learning both as an educator and as a performer throughout the process about what was needed and expected to put on an effective performance. The response to the recital was extremely rewarding, and I was incredibly honored to take the audience behind the scenes of what it is like to be a music educator by showing them our training in a variety of skillsets. The audience seemed to gain a lot of new perspectives and appreciation for the world of music education from this experience.

Preparation:

My preparation for this recital began during my freshman year of my undergraduate degree as a music education major. All of my hard work in all of my classes played a key role in this event. I participated in a junior recital on April 10, 2015, performing a set of classical vocal works. After this event, I came up with the idea of having a senior recital in which I could perform classical vocal and piano pieces as well as presenting the wide variety of skills that we learn as music educators. I wanted to give something back to the university, as well as to thank my professors for the opportunity to grow as a music educator. I wrote out a list of the courses that I have taken at Ball State University as a music education major, and then I wrote out what I have learned from each course. I then chose pieces that I have learned that feature these different courses and I started to create my program. I began working on the piano portion of the recital in May of 2015 with my piano instructor, Dr. Rebecca Sorley.

I practiced my piano pieces throughout the summer of 2015, and I also worked diligently on my vocal pieces as well. When I came back to Ball State in the fall of 2015, Dr. Maurer assisted me in my finalization of the vocal program. I knew that I wanted to feature vocal jazz as well as classical pieces in the recital. We did not have a lot of time to finalize the program because I had to pass my recital hearing before the middle of September, just a few weeks after the start of the semester. For the recital hearing, I was asked to perform selections from my recital in front of Ball State University's voice faculty, and they chose which pieces they wanted me to perform. During the hearing, they wrote down feedback and critique about what I needed to work on before the recital performance. The instructors also decided whether I was prepared to put on the recital, and I had to have their approval before the recital performance, which was scheduled for October 4, 2015. I was glad that I had been preparing for the recital and the hearing all summer, as this truly reduced my level of stress. My trio for the *Ave Maria* needed multiple rehearsals before the hearing and the recital, and one of the struggles of this process was trying to find rehearsal times that worked with everyone's schedules. I also worked diligently both with Dr. Maurer and my accompanist before the recital hearing in order to feel thoroughly prepared. I practiced multiple hours a day, and this was challenging because I was working as a music director at Muncie Civic Theater for a children's show and was taking many different classes in order to complete my degree before student teaching. I was thrilled and relieved to

pass the recital hearing, to then put on the Civic Theater show, and then begin to focus on working with my ensembles for the recital. Music educators face similar challenges when preparing their choirs for planned concerts, as life always seems to possess interesting paths when multiple people and projects are involved.

In addition to preparing the program, I put together program notes for each piece. I researched the composer, lyricist, and aspects surrounding each piece. This helped me to understand the pieces in a deeper way and to connect with them so that I could effectively add musical expression to each piece in the recital. Throughout the process of putting on the recital, I became more and more aware of the importance of the help we need from others, such as colleagues, family, and friends. They helped me in memorizing my pieces and getting my program and rehearsals together. To paraphrase a well-known quote, it takes a village to put on a recital with this many different acts, and all of the assistance of family, professors, and friends allowed this recital to be a rewarding experience for me.

Information About the Repertoire

For my recital program, I included program notes of background information about each piece and composer, as well as translations of my vocal pieces for the audience to follow along during the performance. I compiled my program notes to highlight the concepts and skills that I learned in each course during my studies at Ball State University. Further, I was required to find the background information for each piano piece of my piano exam during my summer lessons with Dr. Rebecca Sorley. The information about *Solfeggietto* by Carl Philipp Emanuel Bach was taken from my music history and music theory courses, as well as from additional sources of research completed for the recital.

Solfeggietto is one of C.P.E Bach's most famous compositions. This piece was written in 1766 as an almost entirely monophonic work. Bach's reasoning for writing the piece was to help his students best learn sixteenth-note patterns as the hands alternate back and forth to sound like one complete melodic line. C.P.E Bach was the son of Johann Sebastian Bach and was one of the most influential composers of the Classical period, mastering the art of the *empfindsam* style. The term "empfindsam" is defined by the Encyclopedia Britannica as "an aura of simplicity and naturalness, with well-defined, expressive character in each theme" (The Editors of Encyclopedia Britannica, "Empfindsamer Stil"). C.P.E Bach took lessons from his father and went to receive a law degree from Frankfurt University. Later in his career, he was appointed as Frederick II of Prussia's main harpsichordist. This led him to pursue a career in music and composition. Many of his works were written as exercises for his students to master the art of playing harpsichord. Some of his major works included symphonies, concerti, organ sonatas, religious music, and chamber music. His *Essay on Keyboard Instruments* highly influenced the work of Haydn, Beethoven, and even W. A. Mozart. C.P.E Bach was known for his "precision in playing, the beauty of his touch, and the intensity of his emotion" (The Editors of Encyclopedia Britannica, "Carl Philipp Emanuel Bach"). He died on December 14, 1788 in Hamburg. I included this piece in the recital because of its difficulty and the technicalities it brings to playing on the piano keyboard with refined accuracy. The piece challenged me to work on my technique as a pianist, which will later benefit my accompanying skills out in the field as a music educator.

The second piano piece that I performed on my recital was “Billie’s Song” by Dr. Valerie Capers. A composer from the 21st century, Capers is lauded as one of the most prolific African-American women composers of our time. During my research I found that Capers received her education from the New York Institute for the Education of the Blind. Later on, she was accepted into The Juilliard School of Music, where she received both her bachelor’s and master’s degrees. During her lifetime, she received a Doctor of Fine Arts degree from Susquehanna University, as well as honorary doctorates from Doane College and Bloomfield College. She has also received The National Endowment for the Arts Award. Capers wrote this song as a tribute to Billie Holiday, and the composer incorporated melancholic ornamentation to portray the grief and tragedy in Billie Holiday’s lifetime.

My third piano piece that I researched for the recital was Claude Debussy’s “Clair de Lune.” Debussy is one of my favorite composers of the 20th century, as he is known for his impressionistic music. In my Music History 331 course, my instructor informed us that impressionistic music often conveyed the emotions or moods of musical lines without providing a clear or detailed image of the composer’s musical thought. This famous impressionistic composer was born in 1862, and a few of his signature musical elements included pentatonic scales, whole-tone scales, parallel chords and intervals, and unresolved harmonies. At the age of ten, he attended the Conservatoire Nationale, and he began teaching private lessons at age 18. During his lifetime, he was deeply fascinated by Impressionist artists and French poetry, which later influenced his music. The phrase “Clair de lune” can be translated as the word “moonlight.” This piece is Debussy’s third movement of his *Suite Bergamasque*, a piano work completely inspired by Paul Verlaine’s poem. The poem and its translation are provided below.

Clair de lune

Poem: Paul Verlaine (1844-1896)

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L’amour vainqueur et la vie opportune
Ils n’ont pas l’air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d’extase les jets d’eau,
Les grands jets d’eau sveltes parmi les
marbres.

Moonlight (English Translation)

Your soul is a select landscape,
Where charming masqueraders and
bergamaskers go,
Playing the lute and dancing and almost
Sad beneath their fantastic disguises.

All sing in a minor key
Of victorious love and the opportune life,
They do not seem to believe in their
happiness,
And their song mingles with the moonlight,

With the still moonlight, sad and beautiful,
That sets the birds dreaming in the trees
And the fountains sobbing in ecstasy
The tall slender fountains among marble
statues.

The final piano piece that I performed was by Jon Schmidt, a famous member of the group *The Piano Guys*. Schmidt's music career began at the age of eleven when he first started composing his own music. His first aspirations were to study English and earn an M.B.A degree, but this all changed when he performed his first musical debut of his works in college for his beloved fans. Later in his life, he released a wide variety of albums, including "Wonders," "Hits Volume 1," "Hymns Without Words," "Winter Serenade," and "To The Summit." He continued his performance career and wrote seven piano instruction books, in addition to his own compositions. I incorporated historical background information about each composer and piano work on my recital because I wanted to inform the audience that music educators need to take music history courses during their time of studies at the university. Further, background knowledge can help music educators dive deeper into the works they and their choirs perform to identify the motives of the composers in their composition of each piece and the appropriate musical style for performance of those works.

In terms of the vocal pieces that I performed on the recital, I included translations that Dr. Maurer helped me compile for each piece. I wanted to incorporate classical vocal repertoire to inform the audience that music educators must study the music throughout the course of history to gain a better perspective of the evolution of music. I also wanted to learn more about these pieces, as music educators must connect with the lyrics of songs to portray the composer's stories to the audience. The first vocal piece was "Non so più" by Wolfgang Amadeus Mozart from *Le Nozze di Figaro*. The translation of this piece is as follows:

Non so più cosa son

From *Le nozze di Figaro*

Music: W. A. Mozart (1756-1791)

Non so più cosa son,
 cosa faccio,
 Or di foco, ora sono, di ghiaccio,
 Ogni donna cangiar di colore,
 Ogni donna mi fa palpitar
 Solo ai nomi d'amor, di diletto,
 Mi si turba, mi s'altera il petto,
 E a parlare mi sforza d'amore
 Un desio ch'io non posso spiegar.
 Parlo d'amore vegliando,
 Parlo d'amor sognando,
 All'acqua, all'ombra, ai monti,
 Ai fiori, all'erbe, ai fonti,
 All'eco, all'aria, ai venti,
 Che il suon de'vani accenti
 Portano via con se.
 E se non ho chi m'oda,
 Parlo d'amor con me!

I don't know anymore

From *The Marriage of Figaro*

Libretto: Lorenzo da Ponte: (1749-1838)

I don't know any more what I am,
 what I'm doing,
 Now I'm made of fire, now of ice.
 Every woman makes me change color,
 Every woman makes me tremble.
 At just the names of love, of pleasure,
 My breast is stirred up and changed,
 And a desire I can't explain
 Forces me to speak of love.
 I speak of love while awake,
 I speak of love while dreaming,
 To the water, the shade, the hills,
 The flowers, the grass, the fountains,
 The echo, the air, and the winds
 Which carry away with them
 The sound of my vain words.
 And if there's nobody to hear me,
 I speak of love to myself!

In order to fully execute the storyline to the audience, I researched the background of this opera and the characters. This aria is sung by a young boy named Cherubino going through pubescent changes. Cast as somewhat naïve, he is trying to understand what is going on internally with his uncontrollable emotions as he is captivated by every woman he meets. *Le nozze di Figaro* is an opera buffa written in four acts. It is set in a castle in Séville, and is based on Beaumarchais' play from 1784, *La Folle Journée ou Le Mariage de Figaro*. The librettist of this play is Lorenzo da Ponte. Mozart wrote the music for this opera, and I researched the works of Mozart before learning the aria. During Mozart's lifetime, he wrote symphonies, concerti, sonatas, chamber music, string quartets, operas, marches, masses, oratorios, and more. His music continues to inspire many listeners to this day.

I included a variety of art songs and classical pieces on the recital program to highlight the fact that music educators must be classically-trained in order to teach the art of singing to students. The second vocal piece on the program was "Niemand hat's geseh'n" by Johann K. G. Loewe. This composer studied music at Halle University and during his lifetime he wrote five operas, seventeen oratorios, cantatas, and choral ballads. A famous German named Otto Friedrich Gruppe wrote the libretto for this work. Since this is a strophic piece that has repeated music in every verse with different words, it was essential that I learn the background behind the text and make connections with it to portray the words to the audience. Again, music educators must have a basic skill-set in acting to help their students share the thoughts of the composers and lyricists on the stage. Essentially, this song narrates the story of a girl travelling down a staircase to sneakily kiss her love, and fortunately for her, no one saw the encounter. When she attends the party, she thinks that people notice her cheeks blushing, but thankfully, no one noticed. When she goes outside to the garden, she thinks that the birds can see the infatuation written on her face. The lyrics and translation for this piece can be found on the next page:

Niemand hat's geseh'n

Music: Johann K.G. Loewe (1796-1869)

Die Trepp' hinunter geschwungen
 Komm' ich in vollem Lauf,
 Die Trepp' empor gesprungen
 Kommt er und fängt mich auf:
 Und wo die Treppe so dunkel ist,
 Da haben wir uns geherzt, geküßt,
 vielmal uns geherzt,
 vielmal uns geküßt,
 Und Niemand hat's geseh'n.
 Ich komm' in den Saal gegangen,
 Da wimmelt's von Gästen bunt,
 Wohl glühten mir die Wangen,
 Wohl glühte mir der Mund
 Ich meint', es sähe mir's jeder an,
 Was wir da miteinander gethan –
 Doch niemand hat's geseh'n!
 Ich muß' hinaus in den Garten,
 Und wollte die Blumen sehn,
 Ich konnt' es nicht erwarten,
 In den Garten hinaus zu geh'n.
 Da blühten die Rosen überall,
 Da sangen die Vögel mit lautem Schall,
 Als hätten sie's geseh'n!

No One Saw It

Text: Otto Friedrich Gruppe (1804-1876)

Down the stairway bounding
 I came with gay laughter
 And springing up to meet me,
 Came he the other way.
 And where the stairway is so dark,
 There we embraced and kissed.
 Many times we embraced
 Many times we kissed.
 And no one saw!
 As I went into the parlor
 There were many bright guests gathered,
 My cheeks were burning,
 My mouth was also aflame.
 I thought, "Ah, they have seen it!
 What we have done together—
 But no one saw it!"
 I had to go out into the garden,
 I wanted to see the flowers,
 I couldn't wait
 To go out into the garden.
 The roses were blooming everywhere,
 The sweet birds sang with a loud echo,
 As if they had seen it!

The next two vocal pieces that I performed were "They Can't Take That Away From Me" and "Summertime," both written by George Gershwin. I incorporated jazz pieces in the recital to emphasize that music educators must be well-versed in a wide variety of musical genres to introduce their students to these different styles, including those in the American musical heritage. When researching this piece, I found that George Gershwin is one of the most famous American composers of the 20th century and is noted for his compositions of jazz, opera, and musical theatre. He started playing the piano at age eleven and worked as a professional musician by age fifteen. During his lifetime, this renowned composer studied with Charles Hambitzer, Henry Cowell, Wallingford Riegger, Edward Kilenyi, and Joseph Schillinger. He began his musical career by playing in nightclubs and later with singers on Broadway. Some of his most famous pieces include "When You Want 'Em, You Can't Get 'Em," and "Rhapsody in Blue." He later wrote the opera *Porgy and Bess*, which was based on Dubose Heyward's novel *Porgy*. He considered this work to be "folk opera." As much as Gershwin enjoyed composing music for shows on the stage, he also wrote music for films such as *Shall We Dance*. Gershwin died in 1937 after he had brain surgery.

I also performed the piece "L'amour est un oiseau rebelle" by Georges Bizet from the opera, *Carmen*, otherwise known as "The Habanera." The composer was born on October 25, 1838 in Paris, France. He was a musical prodigy and was admitted into the Paris Conservatoire at a young age. Some of his best works include his cantata, *Clovis et Clotilde*, and his operetta, *Le Docteur miracle*. He wrote *Carmen* based on Prosper Mérimée's French story. This is, by far, Bizet's most famous work. The libretto of the opera was written by Henri Merilhac and Ludovic Halévy. The story is set in the city of Séville, where the gypsy, Carmen, tries to seduce the soldier, Don José. Since Carmen is known as a temptress, I knew that portraying this role would require research into not only her character, but into the storyline of the play. Background knowledge of this piece allowed me to connect more with Carmen's character to understand her motives, which enhanced my performance of this aria. Music educators must research their pieces to present background to their choirs, but they must also connect or help their students act out the text to visually see and feel what the composer was trying to convey when writing the music. I found that in this play, Carmen's love interest, Don José, professes his love to another woman, and this greatly outrages Carmen. After fighting the woman, Carmen is imprisoned, but she does not let this stop her. She seduces Don José again to get her out of jail, which tricks him into imprisonment instead. He later escapes jail, and he feels called to return home. However, Carmen seduces him into staying in the inn with her. Later, when Don José asks Carmen to profess her love to him, she refuses. The play comes to a tragic end with Don José stabbing Carmen in an act of rage after hearing about Carmen's unreciprocated love. The lyrics and translation of "The Habanera" can be found on the next page.

L'amour est un oiseau rebelle (Habanera)
from *Carmen*

Music: Georges Bizet (1838-1875)

L'amour est un oiseau rebelle
 Que nul ne peut apprivoiser,
 Et c'est bien en vain qu'on l'appelle
 S'il lui convient de refuser.

Rien n'y fait, menace ou prière.
 L'un parle bien, l'autre se tait.
 Et c'est l'autre que je préfère.
 Il n'a rien dit mais il me plait.
 L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohème,
 Il n'a jamais jamais connu de loi.
 Si tu ne m'aimes pas, je t'aime.
 Si je t'aime, prends garde à toi!
 Si tu ne m'aimes pas,
 si tu ne m'aimes pas, je t'aime,
 Mais si je t'aime,
 si je t'aime, prends garde à toi!

L'oiseau que tu croyais surprendre
 Battit de l'aile et s'envola.
 L'amour est loin, tu peux l'attendre.
 Tu ne l'attends plus, il est là.

Tout atour de toi, vite, vite,
 Il vient, s'en va, puis il revient.
 Tu crois le tenir, il t'évite.
 Tu crois l'éviter, il te tient!
 L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohème,
 Il n'a jamais jamais connu de loi.
 Si tu ne m'aimes pas, je t'aime.
 Si je t'aime, prends garde à toi!
 Si tu ne m'aimes pas, si tu ne m'aimes pas,
 je t'aime,
 Mais si je t'aime, si je t'aime, prends garde
 à toi!

Habanera (From *Carmen*)

Libretto: Henri Merilhac (1831-1897)
 and Ludovic Halévy (1834-1908)

Love is a rebellious bird
 That nothing can tame,
 And it is simply in vain to call it
 If it is convenient for it to refuse.

Nothing will work, threat or pleading,
 One speaks, the other stays quiet;
 And it's the other that I prefer.
 He said nothing; but he pleases me.
 Love! Love! Love! Love!

Love is the child of the Bohemian,
 It has never, never known any law,
 If you don't love me, I love you,
 If I love you, then beware!
 If you don't love me,
 If you don't love me, I love you!
 But, if I love you,
 If I love you, then beware!

The bird you thought you caught by surprise
 Batted its wings and flew away;
 Love is far away, you can wait for it;
 If you wait for it no more, it is there!

All around you, quickly, quickly,
 It comes, goes, then it comes back!
 You think to hold it, it avoids you;
 You think to avoid it, it holds you!
 Love, love, love, love!

Love is the child of the Bohemian,
 It has never, never known any law,
 If you don't love me, I love you,
 If I love you, then beware!
 If you don't love me,
 If you don't love me, I love you!
 But, if I love you,
 If I love you, then beware!

The next vocal piece that I performed on the recital was the aria “When I Am Laid in Earth” from *Dido and Aeneas*. The plot of this opera is based on the famous story of Dido and Aeneas, in which Dido, the Queen of Carthage, falls in love with the Trojan Prince, Aeneas. A storm forces them to hide in a cave and they make love, but due to Aeneas’ duties as a soldier, he leaves Dido to continue his mission. This devastates Dido, and she sings this heart-breaking lament before she commits suicide. The musical score for the opera was written by Henry Purcell, born in 1659, who was famous for writing operas, stage music, and chamber music. Purcell was renowned for his sensitivity to texts. Writing music for more than forty stage plays, he wrote most of his music for the theatres in the years 1690 until his death in 1695. Researching this opera allowed me to understand Dido’s lament before she took her own life, and this background knowledge helped me connect more with the music during my performance. Music educators must not only be performers, but they must also be music historians to allow the stories of the pieces they teach or perform to give meaning to the members of their audience. The text for *Dido’s Lament* can be found below.

Dido’s Lament (When I Am Laid In Earth)

Music: Henry Purcell (1659-1695)

Libretto: Nahum Tate (1652-1715)

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but death invades me;
Death is now a welcome guest.

When I am laid, am laid in earth,
May my wrongs create no trouble,
No trouble in thy breast;
Remember me, remember me, but ah! Forget my fate.
Remember me, but ah! Forget my fate.

I performed one of my original compositions, called “Be My Lord,” in the middle of my recital program. It is a piece that I wrote when I was thirteen. This text reflects my personal struggles with my faith at that time. The song depicts a defining moment in my life and the text portrays my conversation with God. It is important for music educators to write and share their own music because it allows their musical passions to live on outside of the classroom. The lyrics to this song can be found on the next page:

Be My Lord

Music: Francesca LaRosa (b. 1993)

I'm kneeling by my bed to pray.
 I say, "Forgive me, Lord. I've gone astray,
 And all I want is for You to be my Lord.
 I've been lost for quite awhile,
 But along the many miles,
 I found that You are all that I need, Lord.
 Lord, are You there?
 Can you hear my prayer?
 I need to know that someone cares!

Be my Lord! Be my strength.
 Be my rock, my everything.
 I am weak. You are strong,
 Be my hope, for it's almost gone.
 You're everything I need and more.
 If You can hear me, please-
 Be my Lord!"

I lie in bed patiently.
 I pray that God will answer me.
 I wait and wait, but He just won't respond.
 I close my eyes, the voice I've longed to hear-
 It's the Lord. He says, "Child, I am here!

And I am your Lord. I am your strength.
 I am your rock, your everything.
 Don't be afraid, you must go on!
 You are my voice, I am your song.
 You are a part of everything I am.
 I am your shepherd, and you are my lamb."

And I cried because I realized He is my light.
 And so I said in reply, "Lord You are -
 You are my Lord. You are my strength.
 You are my rock, my everything.
 You were there all along!
 Your heart is where I belong!
 You're everything I need and more.
 You will always be my Lord!
 Be my Lord!"

To include the works of my worship band from my church, my friends and I performed the song, "You Are My King," by Chris Tomlin. Music educators need to share their musical

gifts with not only the students in their classrooms, but also their communities. I was honored to perform this piece with my worship band during my recital because it was a meaningful song to each of us in the group. Tomlin was born in Texas in 1972 and is one of the leading artists in contemporary Christian music. He started writing Christian music at age fourteen, and millions of Christians continue to sing his music during their weekly services. At first, he wanted to study medicine, but later felt God calling him to write and perform Christian music as a worship leader. He has been a pastor at Stone Community Church in Austin, Texas since 2002 and has been nominated for two Grammy Awards. The lyrics to his song "You Are My King" are as follows:

You Are My King

Music: Chris Tomlin (b. 1972)

I'm forgiven because You were forsaken.
I'm accepted, You were condemned.
I'm alive and well, Your spirit is within me
Because You died and rose again.

Amazing love, how can it be
That You my King would die for me?
Amazing love, I know it's true,
And it's my joy to honor you.
In all I do, I honor You.

You are my King. You are my King.
Jesus, You are my King.
Jesus, You are my King.

I performed an arrangement I wrote of Franz J. Schubert's "Ave Maria" with a vocal trio, cello, and piano. Before I wrote the arrangement, I wanted to research information about the piece. Music educators are frequently asked to arrange music, and composers and arrangers must research the pieces they compose to fully embrace the text and its meaning through the music. The lyrics for "Ave Maria" are taken directly from the famous prayer "Hail Mary." The origin of this song is from the Gospel of Luke, when the angel Gabriel appears to Mary and announces that the Lord is with her. Later, Mary visits her cousin Elizabeth who proclaims, "Blessed art thou amongst women, and blessed is the fruit of your womb" (Luke 1: 43). The second half of the Hail Mary includes an additional petition to Mary to watch over her children now and at their hour of death. Franz J. Schubert's arrangement of this piece is one of the most famous and most performed works of all time. Born in 1797, he began his musical career by playing organ and learning music theory from the organist at his church. He went to a teachers' training college in Vienna, and continued his studies later as a schoolmaster. He wrote string quartets, full masses, symphonies, opera, and more. The original words of "Ave Maria" were part of an English poem by Sir Walter Scott called "The Lady of the Lake." Schubert originally set this poem to prayer using Adam Storck's German translation. Then, it was later set with the Latin text. Schubert contracted a disease in 1822 and later retired, but he wrote music almost up until his death. He

died of typhoid fever in 1828 as one of the last Classical composers in his era, but his music continues to live on to this day. The Latin text and English translation of this piece are as follows:

Ave Maria

Music: Franz J. Schubert (1797-1828)

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.

Hail Mary

Words: Sir Walter Scott (1771-1832)

Hail Mary, full of grace,
The Lord is with you.
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death, Amen.

The final piece of my recital was my choral arrangement of the song “How Can I Keep From Singing?” originally written by Robert Lowry. This song is frequently referenced as a Quaker Hymn and is now under public domain. I was thrilled to research more about this piece to deepen my understanding of the text and allow my arrangement to hopefully correspond with the thoughts of the composer and original lyricist. The lyrics of this song first appeared in Robert Lowry’s article in *Bright Jewels for the Sunday School*. Though it is unknown if Lowry truly wrote these words, the words continue to have a lasting impact. Lowry was a preacher at a Baptist church on the East Coast who composed a wide variety of tunes and gospel compositions. Some sources think that Ira D. Sankey actually wrote the song, while others think that the song was written by the Quaker community during their time of persecution. Because of the confusion as to the song’s true origin, the composer and lyricist of the famous hymn remain a mystery, but the words and tune continue to resonate with people from around the world. As a music educator, it is important to research the lyricists, composers, and the history of the songs we teach our students to enhance their minds and help them connect with the music in a deeper way. We must not only teach our students to read music, but we must take our students into the lives of the composers and lyricists to help them make profound musical connections to share with the world.

Personal Development:

I grew tremendously through my preparation of this recital as an educator, student, and performer. In preparing for this project, I put forth hours of practice time on a daily basis months prior to the performance. When I began taking courses at the university, I realized that each course required copious amounts of time and effort in order to progress to my full potential as a future music educator. I grew in areas of my own personal musical development from all of my music education courses, but the Teachers College also enhanced my knowledge as an overall educator with my courses in educational psychology and multicultural education. Every course that I enrolled in during my time of studies helped in my preparation for this project. My musical growth from the preparation and production of this recital occurred in a wide variety of ways. First, in order to play all of my piano pieces, I diligently practiced my technique of performing

with proper fingerings and incorporating musicality in every work. This took time, preparation, and practice, but it improved my dexterity on the keyboard and my overall piano performance techniques. I performed vocal works in a wide variety of styles, and one of the challenges was learning how to vocally shift from one style to the next in a matter of seconds between pieces. Dr. Maurer guided me through the process to sing each piece with proper vocal technique and support, and this helped me to grow in my personal vocal agility and development.

Musically, I consistently practiced, researched, and worked diligently on my recital pieces to maintain vocal and finger stability and agility in the process of preparation for the recital. I grew in my organizational and time management skills during my preparation process because I had to set aside time in my studies to work on the recital to gain confidence and stamina in every piece. I grew in my skills in both piano and voice, but I also grew in my ability to perform. Before the recital, I was very anxious to perform my extensive program before an audience, but Dr. Maurer, my family, and my friends encouraged me to practice performing in front of others. This enhanced my confidence and helped improve my performing abilities before an audience. When the recital date arrived, I felt less nervous due to the fact that I had rehearsed my program in front of others on a fairly consistent basis.

This process helped me grow in my choral arranging skills as well because I had to redo my arrangements of "Ave Maria" and "How Can I Keep From Singing" to best fit my ensembles. This was an exciting opportunity because I learned how to assess the preferred vocal ranges of my singers and write music that best fit their voices. I will use these skills when I arrange music for my choirs in my future. I also grew in my acting abilities during my performance of the classical vocal pieces because I rehearsed these works consistently in front of the mirror, in front of my friends, and in voice studio class to help me practice performing these pieces in front of an audience. The input of my instructors, family, and peers assisted in helping me take my acting abilities to a higher level. I grew in my organizational, coordinating, and time management skills from this event, since I had never put on an event of this caliber before. I had to organize and plan rehearsal times that best suited my ensembles, organize the members of my ensembles into groups, and rehearse with each of the ensembles. This was a different experience for me, but my professors, family, friends, and countless others assisted in the preparation process of the recital. I grew in my leadership roles with the ensembles by leading the rehearsals, and I also grew as an educator in teaching the parts of my arrangement to my small mixed ensemble. I will take each of these skills learned in the process of organizing, teaching, and coordinating ensembles with me when I work in the classroom as a music educator.

I grew as a student in this process because of the time I spent researching each piece and the composers themselves. This helped me connect with the pieces in many ways and allowed me to envision exactly what the composers were trying to convey when they wrote their pieces. This brought new meaning to the pieces that I performed. I grew in relationship to the people that I worked with, including peers and professors. There were many people involved in this event, including students, professors, family, and friends. This recital not only helped me to appreciate music, but to appreciate others as well. I grew as a person from this experience because it showed me how much work and assistance is needed to put on an event like a recital. This recital opened my eyes to the beauty of the world of music and taught me to appreciate all of the love and support that I had from teachers, family, and friends. I gained academic and musical growth

from this recital, but the process also enhanced my knowledge of performing and how to work with others. This experience ignited a deeper fire in my heart about my love for music, and the joy from the performance inspired me to write music after the event to share and teach it to the world.

Outcomes of the Project:

On the day of the recital, Choral Hall was filled to capacity for the performance. The audience included my closest family and friends, as well as friends from the School of Music, my parish on campus, and even some of my professors. I was thrilled to perform in a room filled with people that I truly know, love, and care for deeply. The hard work and preparation paid off, and many people left feeling inspired from the event. The audience was taken behind the scenes to walk in the shoes of a music educator, and many people informed me afterwards that they gained a better understanding as to what is expected from music educators in this department to become successful in our field. Some told me that they wanted to practice singing and playing piano in a practice room on a more consistent basis to grow in their own musical abilities, while others told me that they felt inspired to write music of their own. People seemed to have an enjoyable time, and I was honored to feature a variety of different people and musicians during the event. My ensembles were thrilled to share their gifts with the audience and to celebrate music education with me. Countless people told me that they were moved by the performance of my worship band during the recital, and my worship band grew closer in their relationships to each other during this experience as well. I put my entire being into the performance of each piece, and my overall performance showed each of the areas of study during my time at Ball State. At the end of the performance, I left feeling pleased by my efforts and proud of all of my friends, family, and teachers who helped the event to take place. It was one of the best days I have had here as an undergraduate student, and I will cherish this experience every day for the rest of my life.

Applications:

This recital has implications that relate not only to our School of Music, but also to the world of music education. I wanted to present this recital to highlight all of the courses that music educators take during their time of studies in the School of Music at Ball State University. I wanted to emphasize the variety of courses and subjects that music majors need to learn about and specialize in to achieve our degrees. This recital took the audience behind the scenes of our vocal and general music education program by showing others the importance of taking courses in music theory, vocal pedagogy, choral methods, choral arranging, diction, ear training, choir, and voice lessons to gain a better understanding of the musical world. In order to achieve any type of success, we must take time in fine-tuning our craft to become the best people and musicians we can be. I also wanted to perform a wide variety of acts during the recital to stimulate the audience's musical palette. This recital immersed the audience in different languages and music from around the globe over the course of many centuries. I wanted to emphasize the evolution of music and how we can still learn and appreciate these pieces many years later. Music education is dying out in many schools, and I yearned to emphasize to the audience the importance of music education and why it is important to teach to our children. Music has been passed down for generations, and with all of the new philosophies and pedagogies of teaching music, we as music educators can teach music in new and improved

ways. Music has positive effects on the mind, body, and spirit. We must invest our time into our students to ignite the fires in their hearts to express themselves in new ways by learning how to create, analyze, and perform music.

Another driving factor that inspired me to present this recital was my desire for the audience members to have a new appreciation for music and to feel inspired to write and create music of their own. It is our role as educators to pass down our knowledge to the next generation in order for music to thrive for the rest of eternity. Music is a language of emotional connection, and I am very fortunate to be in an environment where the faculty and staff speak the language of music fluently and passionately. My premise of the recital was not to perform, but to thank the university and our music program for all of their hard work and support they have given me throughout my four years here. I wanted to fill the audience's hearts with music with the same joy and excitement that my instructors and professors have filled mine during my experience here. I want to use my gifts to help others and to allow the world to see what music can do for one's heart and soul. Ball State University filled my heart with tremendous amounts of joy and music, and I aspire to do the same in my future classroom to give the gift of music to each of my students for the rest of my life to make this world a better place.

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Texts, Translations, and Program Notes
Francesca LaRosa, mezzo-soprano
Senior Honors Recital
“The Many Hats of a Music Educator”
October 4, 2014 3:00 PM
Choral Recital Hall

Carl Philipp Emanuel Bach (1714-1788) – *Solfeggietto*

Known as one of C.P.E. Bach's most famous pieces, *Solfeggietto* was composed in 1766 as an almost entirely monophonic piece, with one note played at a time. This was written to help his students best learn sixteenth-note patterns as the hands continue to alternate to sound like one complete melodic line. C.P.E. Bach was the son of Johann Sebastian Bach and was one of the most influential composers of the Classical period, as he wrote mainly in the *empfindsam*, or “sensitive,” style. C.P.E. Bach took lessons from his father and went to receive a law degree from Frankfurt University. Later on, he was appointed as Frederick II of Prussia's main harpsichordists. This led him to pursue a career in music and composition. Many of his works were written as exercises for his students to master the art of playing harpsichord. Some of his major works included symphonies, concerti, organ sonatas, religious music, and chamber music. His *Essay on Keyboard Instruments* highly influenced the work of Haydn, Beethoven, and even W. A. Mozart. C.P.E. Bach was known for his “precision in playing, the beauty of his touch, and the intensity of his emotion.” He died on December 14, 1788 in Hamburg.

Non so più cosa son –

W. A. Mozart (1756-1791)

Non so più cosa son,
 cosa faccio,
Or di foco, ora sono, di ghiaccio,
Ogni donna cangiar di colore,
Ogni donna mi fa palpar
Solo ai nomi d'amor, di diletto,
Mi si turba, mi s'altera il petto,
E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar.
Parlo d'amore vegliando,
Parlo d'amor sognando,
All'acqua, all'ombra, ai monti,
Ai fiori, all'erbe, ai fonti,
All'eco, all'aria, ai venti,
Che il suon de'vani accenti
Portano via con se.
E se non ho chi m'oda,
Parlo d'amor con me!

I don't know anymore

Cherubino's aria (Le nozze di Figaro)

I don't know any more what I am,
 what I'm doing,
Now I'm made of fire, now of ice.
Every woman makes me change color,
Every woman makes me tremble.
At just the names of love, of pleasure,
My breast is stirred up and changed,
And a desire I can't explain
Forces me to speak of love.
I speak of love while awake,
I speak of love while dreaming,
To the water, the shade, the hills,
The flowers, the grass, the fountains,
The echo, the air, and the winds
Which carry away with them
The sound of my vain words.
And if there's nobody to hear me,
I speak of love to myself!

Niemand hat's geseh'n

Music: Johann K.G. Loewe (1796-1869)

Die Trepp' hinunter geschwungen
Komm' ich in vollem Lauf,
Die Trepp' empor gesprungen
Kommt er und fängt mich auf:
Und wo die Treppe so dunkel ist,
Dahaben wir uns geherzt, geküßt,
vielmal uns geherzt,
vielmal uns geküßt,
Und Niemand hat's geseh'n.
Ich komm' in den Saal gegangen,
Da wimmelt's von Gästen bunt,
Wohl glühten mir die Wangen,
Wohl glühte mir der Mund:
Ich meint', es sähe mir's jeder an,
Was wir da mit einander gethan —
Doch niemand hat's geseh'n
Ich muß' hinaus in den Garten,
Und wollte die Blumen sehn,
Ich konnt' es nicht erwarten,
In den Garten hinaus zu geh'n.
Da blühten die Rosen überall,
Da sangen die Vögel mit lautem Schall,
Als hätten sie's geseh'n

No One Saw It

Text: Otto Friedrich Gruppe (1804-1876)

Down the stairway bounding
I came with gay laughter
And springing up to meet me,
Came he the other way.
And where the stairway is so dark,
There we embraced and kissed.
Many times we embraced
Many times we kissed.
And no one saw!
As I went into the parlor
There were many bright guests gathered
My cheeks were burning
My mouth was also aflame.
I thought, "Ah, they have seen it!
What we have done together—
But no one saw it!"
I had to go out into the garden,
I wanted to see the flowers,
I couldn't wait
To go out into the garden.
The roses were blooming everywhere,
The sweet birds sang with a loud echo,
As if they had seen it!

le Lune

and

They Can't Take That Away From Me

Music: George Gershwin (1898-1937)

Our romance won't end on a sorrowful note,
Though by tomorrow you're gone.
The song is ended,
But as the songwriter wrote,
The melody lingers on.
They may take you from me;
I'll miss your fond caress,
But though they take you from me
I'll still possess:

The way you wear your hat,
The way you sip your tea,
The memory of all that – no, no
They can't take that away from me.
The way your smile just beams,
The way you sing off key
The way you haunt my dreams – no, no
They can't take that away from me.

We may never, never meet again
On that bumpy road to love.
Still, I'll always keep the memory of:
The way you hold your knife,
The way we danced 'til three,
The way you've changed my life – no, no
They can't take that away from me –no!
They can't take that away from me!

Summertime

Music: George Gershwin (1898-1937)

Summertime and the livin' is easy.
Fish are jumpin' and the cotton is high.
Oh your daddy's rich,
And your ma is good-lookin',
So hush little baby, don't you cry.

One of these mornin's
You're gonna rise up singin'
Then you'll spread your wings,
And you'll take the sky,
But 'til that mornin'
There's a nothin' can harm you
With daddy and mammy standin' by.

One of these mornin's
You're gonna rise up singin'
Then you'll spread your wings,
And you'll take the sky,
But 'til that mornin'
There's a nothin' can harm you
With daddy and mammy standin' by.

L'amour est un oiseau rebelle (Habanera)
from *Carmen*

Music: Georges Bizet (1838-1875)

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser.

Rien n'y fait, menace ou prière.
L'un parle bien, l'autre se tait.
Et c'est l'autre que je préfère.
Il n'a rien dit mais il me plait.
L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tu ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!
Si tu ne m'aimes pas,
si tu ne m'aimes pas, je t'aime,
Mais si je t'aime,
si je t'aime, prends garde à toi!

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola.
L'amour est loin, tu peux l'attendre.
Tu ne l'attends plus, il est là.

Tout atour de toi, vite, vite,
Il vient, s'en va, puis il revient.
Tu crois le tenir, il t'évite.
Tu crois l'éviter, il te tient!
L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tu ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!
Si tu ne m'aimes pas, si tu ne m'aimes pas,
je t'aime,
Mais si je t'aime, si je t'aime, prends garde
à toi!

Habanera (From *Carmen*)

Libretto: Henri Merilhac and

Ludovic Halévy

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.

Nothing will work, threat or pleading,
One speaks, the other stays quiet;
And it's the other that I prefer
He said nothing; but he pleases me.
Love! Love! Love! Love!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, then beware!
If you don't love me,
If you don't love me, I love you!
But, if I love you,
If I love you, then beware!

The bird you thought you caught by surprise
Batted its wings and flew away;
Love is far away, you can wait for it;
If you wait for it no more, it is there!

All around you, quickly, quickly,
It comes, goes, then it comes back!
You think to hold it, it avoids you;
You think to avoid it, it holds you!
Love, love, love, love!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, then beware!
If you don't love me,
If you don't love me, I love you!
But, if I love you,
If I love you, then beware!

Be My Lord

Music: Francesca LaRosa (b. 1993)

I'm kneeling by my bed to pray.
I say, "Forgive me, Lord. I've gone astray,
And all I want is for You to be my Lord.
I've been lost for quite awhile,
But along the many miles,
I found that You are all that I need, Lord.
Lord, are You there?
Can you hear my prayer?
I need to know that someone cares!

Be my Lord! Be my strength.
Be my rock, my everything.
I am weak. You are strong,
Be my hope, for it's almost gone.
You're everything I need and more.
If You can hear me, please-
Be my Lord!"

I lie in bed patiently.
I pray that God will answer me.
I wait and wait, but He just won't respond.
I close my eyes, the voice I've longed to hear-
It's the Lord. He says, "Child, I am here!

And I am your Lord. I am your strength.
I am your rock, your everything.
Don't be afraid, you must go on!
You are my voice, I am your song.
You are a part of everything I am.
I am your shepherd, and you are my lamb."

And I cried because I realized He is my light.
And so I said in reply, "Lord You are -
You are my Lord. You are my strength.
You are my rock, my everything.
You were there all along!
Your heart is where I belong!
You're everything I need and more.
You will always be my Lord!
Be my Lord!"

You Are My King

Music: Chris Tomlin (b.1972)

I'm forgiven because You were forsaken.
I'm accepted, You were condemned.
I'm alive and well, Your spirit is within me
Because You died and rose again.

Amazing love, how can it be
That You my King would die for me?
Amazing love, I know it's true,
And it's my joy to honor You.
In all I do, I honor You.

You are my King. You are my King.
Jesus, You are my King.
Jesus You are my King.

Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.

Hail Mary

Hail Mary, full of grace, the Lord is with you.
Blessed art thou among women,
And blessed is the fruit of thou womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death, Amen.

Jon Schmidt (b.1966) – All of Me

Jon Schmidt is an American composer and lead pianist for the world-famous group of "The Piano Guys." He began composing music at the age of eleven. When Jon first began college, he originally wanted to study English with plans to get his MBA later in life. After people were begging for him to put on his own concert, he rented a concert hall and performed. From that point on, he never looked back, as he realized that he truly loves performing. This year marks the twentieth year of Jon's solo career, where he has released countless albums, put on thousands of performances, and has won numerous awards. He enjoys playing the piano and cello in scenic locations to inspire the world and to have them listen to music in a different light.

How Can I Keep From Singing

Words: Robert Lowry (Quaker Hymn)

Arrangement by: Francesca LaRosa

My life flows on in endless song,
Above earth's lamentation.
I hear the real though far-off hymn
That hails a new creation.

No storm can shake my inmost calm,
While to that rock I'm clinging.
Since love is Lord of heaven and earth,
How can I keep from singing?
How can I keep from singing?
How can I keep from singing?

Through all the tumult and the strife,
I hear that music ringing,
It sounds and echoes in my soul.
How can I keep from singing?

No storm can shake my inmost calm,
While to that rock I'm clinging.
Since love is Lord of heaven and earth,
How can I keep from singing?
How can I keep from singing?

How can I keep from all the tumult and the strife?
I hear that music ringing.
It sounds and echoes in my soul.

How can I keep from singing?
How can, how can I keep from singing? Ah!

No storm can shake my inmost calm,
While to that rock I'm clinging, oh clinging.
Since love is Lord of heaven and earth,
How can I keep from singing?
How can I keep from singing?
(My life flows on in endless song)
How can I keep from singing?

Saints in the Making Members

Megan Chalfant
Sean Erickson
Nathan McDaniel
Megan Muhlenkamp
Sarah Striebach
Alex Wallace
Bella Widner
Elizabeth White
Tony Zinich

Chamber Ensemble Members

Paul Bainbridge
Kiersten Berry
Andrew Budd
Sean Erickson
Abigail Heimann
Angela Hetrick
Ian James
Matt Kimball
Katie Klosterman
Jillian LaDow
Dr. Joseph LaRosa
Adrianna LaRosa
Kimberly Martin
Nathan McDaniel
Emily Naville
Margaret Pfleuger
Andrienne Pursley
Heather Reed
Juliana Shamel
Micah Starks
Elizabeth White
Alex Wallace
Caryll Warner
Stephen Weigel

Francesca LaRosa is a senior vocal / general music education major here at Ball State University. She is from Indianapolis, Indiana and is a proud alumna from Roncalli High School. Francesca has been playing the piano since the age of four and has been singing ever since she could talk. She fell in love with music when she began accompanying her parish at the age of nine during liturgies with her dad and family. During her high school career, she accompanied students in concerts and helped with sectional rehearsals for choir and musicals. She also competed in ISSMA contests, receiving gold medals in piano and voice. Francesca was a member of Roncalli's show choir, where she was the grand champion of best overall vocalist in a solo competition at Center Grove High School. She was very humbled and honored to receive the Pope John XXIII award from Roncalli High School during her senior year, as they felt that she embodied the spirit of Roncalli. Francesca began composing Christian music in the eighth grade and released two Christian albums of her original songs during her high school career. One of her favorite memories of high school was performing the theme song of the National Catholic Youth Conference in Lucas Oil Stadium to bring God's praises to the youth in our society. She led anti-bullying campaigns in high school and was a proud member of A Promise To Keep. During her time here at Ball State, Francesca competed in the National Association for the Teachers of Singing competition, where she won third place during her freshman year and first place in her junior year. She competed in Ball State's Talent Search in her sophomore year of college, where she won the title of Best Female Vocalist. She has been involved in praise and worship at her church on Thursday evenings, and she is a student music director for her parish's Sunday 11:15 masses, where she leads and accompanies the choir. Since starting college, Francesca has been the musical director of two children's shows: *Aladdin, Jr.* and *Captain Louie, Jr.* She has studied piano with Dr. Rebecca Sorley from the University of Indianapolis, and voice with Dr. Karri York, and with Dr. Kathleen Maurer here at Ball State. Francesca was the recipient of the Rebecca Reichert Music Education Scholarship, and she is very honored and grateful for this opportunity. Francesca enjoys composing music and spending time with family and friends in her free time. She wants to pursue her musical career in Christian recording when she graduates from Ball State and would love to work as a church music director or as a music educator. Her main goal is to enhance the confidence levels of students and show them their true beauty and worth, while giving all glory and honor to God. She will be student teaching next semester at Center Grove Central Middle School, where she is very excited to work with Mr. Dan Andersen. Francesca is extremely thankful for all of the love and support she has received from family, friends, and the faculty here at Ball State who have made her experience absolutely incredible and inspiring. She hopes that she can bring the world as much joy as others and Christ have given her.



School of Music

Senior Honors Recital

Sunday, October 4, 2015
Choral Hall, 3:00 p.m.

The Many Hats of a Music Educator:

FRANCESCA LAROSA, mezzo-soprano
with

Soojin Kim, piano

Valerie Weingart, mezzo-soprano Kimberly Martin, soprano
Megan Chalfant, cello

C.P.E. Bach
(1714-1788)

Solfeggietto

W.A. Mozart
(1756-1791)

“Non so più” from *Le Nozze di Figaro*

Johann K. G. Loewe
(1796-1869)

Niemand hat’s geseh’n

Valerie Capers
(b. 1935)

Billie’s Song

Claude Debussy
(1862-1918)

Clair de Lune

George Gershwin
(1898-1937)

They Can’t Take That Away From Me

“Summertime” from *Porgy and Bess*

Georges Bizet
(1838-1875)

"L'amour est un oiseau rebelle" (Habanera)
from *Carmen*

Henry Purcell
(1659-1695)

"When I Am Laid In Earth" from *Dido*
and Aeneas

Francesca LaRosa
(b. 1993)

Be My Lord

Chris Tomlin
(b. 1972)

You Are My King

with members of Saints in the Making

Franz J. Schubert
(1797-1828)

Ave Maria

Arr. Francesca LaRosa

Jon Schmidt
(b. 1966)

All of Me

Robert Lowry
(1826-1899)

How Can I Keep From Singing?

Arr. Francesca LaRosa

with chamber ensemble

Francesca LaRosa is a student of Kathleen Maurer and is a recipient of the Rebecca Reichert Music Scholarship. This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.

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School of Music  
COMING EVENTS

**Guest Artist Master Class: Stanley Friedman, trumpet & composer**

Monday, October 5 | 6 p.m. | Pruis Hall

**Guest Artist Recital: Youngmi Kim, soprano**

Thursday, October 8 | 7:30 p.m. | Sursa Hall

**Guest Artist Master Class: Youngmi Kim, soprano**

Friday, October 9 | 1 p.m. | Choral Hall

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